

CA 1
XC 2
- 1959
365

Government
Publications

HOUSE OF COMMONS

Second Session—Twenty-fourth Parliament
1959

SPECIAL COMMITTEE ON
BROADCASTING

Chairman: G. E. HALPENNY, Esq.

LIBRARY

JUN 26 1959

UNIVERSITY OF TORONTO

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 12

TUESDAY, JUNE 16, 1959

CANADIAN BROADCASTING CORPORATION

WITNESSES:

E. L. Bushnell, Acting President, Canadian Broadcasting Corporation;
C. Jennings, Controller of Broadcasting; M. Ouimet, Deputy Con-
troller of Broadcasting; J. P. Gilmore, Controller of Operations; and
C. R. Delafield, Director, International Service.

THE QUEEN'S PRINTER AND CONTROLLER OF STATIONERY
OTTAWA, 1959

SPECIAL COMMITTEE ON BROADCASTING

Chairman: G. E. Halpenny, Esq.

Vice-Chairman: J. Flynn, Esq.
and Messrs.

Miss Aitken,
R. A. Bell (*Carleton*),
Tom Bell (*Saint John-
Albert*),
Brassard (*Lapointe*),
Mrs. Casselman,
Chambers,
Dorion,
Eudes,
Fairfield,
Fisher,
Forgie,

Fortin,
Johnson,
Kucherepa,
Lambert,
Macquarrie,
Mitchell,
Morris,
Muir (*Lisgar*),
McCleave,
McGrath,
McIntosh,
McQuillan,

Nowlan,
Paul,
Pickersgill,
Pratt,
Richard (*Ottawa East*),
Robichaud,
Simpson,
Smith (*Calgary South*),
Smith (*Simcoe North*),
Taylor,
Tremblay.

J. E. O'Connor,
Clerk of the Committee.

CA1
XC 2
- 1959
B65

MINUTES OF PROCEEDINGS

TUESDAY, June 16, 1959.

The Special Committee on Broadcasting met at 11.00 a.m. this day. The Chairman, Mr. Halpenny, presided.

Members present: Miss Aitken, Messrs. Bell (*Carleton*) and Bell (*Saint John-Albert*), Mrs. Casselman, Messrs. Chambers, Dorion, Fairfield, Fisher, Flynn, Halpenny, Lambert, Mitchell, Morris, Muir (*Lisgar*), McCleave, McGrath, McIntosh, McQuillan, Pickersgill, Paul, Smith (*Calgary South*), Smith (*Simcoe North*) and Tremblay—(23).

In attendance: Mr. E. L. Bushnell, Acting President of the Canadian Broadcasting Corporation, assisted by Messrs. J. P. Gilmore, Controller of Operations, Marcel Carter, Controller of Management, Planning and Development; Charles Jennings, Controller of Broadcasting; R. C. Fraser, Director of Public Relations; R. E. Keddy, Director of Organization; J. J. Trainor, Assistant to Director of Audience Research; Barry MacDonald, Secretary, Board of Directors; J. A. Halbert, Assistant Secretary, Board of Directors; and C. R. Delafield, Director, International Service.

The Chairman read into the record answers to certain questions asked by Mr. McCleave on June 11th and by Mr. Pickersgill at a previous meeting.

Copies of a document entitled "Press Conference (Television)—corrected June 15, 1959," were distributed to members of the Committee.

Consideration of Item 3 of Part "A" of the Agenda—"Analysis of principles governing balance between forms of programming, etc." was discussed and questions answered by Messrs. Bushnell, Jennings, Ouimet and Gilmore.


Item 5 of Part "A" of the Agenda was called and Mr. Delafield, Director of the Canadian Broadcasting Corporation International Service outlined the history, function, organization and operation of the service. Messrs. Delafield and Bushnell were questioned.

On Item 9 of Part "A"—"Relationship with Performers Rights Society", Messrs. Bushnell, Ouimet and Jennings answered questions.

The Chairman announced that members of the Committee would depart from Ottawa at 10.00 a.m., Tuesday, June 23rd to travel by air to Toronto, and that present plans call for a return to Ottawa from Malton at 10.00 p.m. on the same day.

At 12.45 p.m. the Committee adjourned to meet again at 9.30 a.m. on Thursday, June 18, 1959.

J. E. O'Connor,
Clerk of the Committee.



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761116497165>

NOTE: *Text of the Proceedings recorded in the French language appears immediately following the day's Evidence.*

REMARQUE: *Le texte des témoignages recueillis en français figure immédiatement à la suite du compte rendu des délibérations de la séance d'aujourd'hui.*

EVIDENCE

TUESDAY, June 16, 1959.
11:00 a.m.

The CHAIRMAN: Gentlemen, we have a quorum.

Although Mr. Flynn is not here at present I would like to thank him for looking after the Committee's meeting last Thursday.

There are two parts to a letter dated June 15 received by Mr. O'Connor, the Clerk, from the Canadian Broadcasting Corporation which I think we should read into the record. The first part is in answer to a question asked by Mr. McCleave. It reads as follows:

Further to his earlier question, Mr. McCleave asked on June 11 whether any married couples were associated in the production of a series of C.B.C. programs. He limited the question to apply to couples who had been married before the series began. We have looked into this matter and found that in 1957 a variety series on the English TV network had a combination of husband being producer and wife being an artist for part of the season. Also, on a current English radio network variety show, the wife of the producer, an outstanding vocal artist, appears alternating with four other soloists every fifth week. Again, in 1957, on one of the summer replacement regional network series in television, a husband produced a show on which his wife was the vocalist. For this particular series, the artists on the show had been engaged and the format decided upon prior to the husband's assignment to the production of the program.

Then there was a reply to a question asked by Mr. Pickersgill. Mr. Pickersgill asked about the number of producers at Vancouver, Winnipeg, Halifax and Ottawa in relation to the volume of production at each point. The situation is as follows:

Vancouver—15 producers—599 hours of live production per annum
Winnipeg—9 producers—466 hours of live production per annum
Halifax—7 producers—605 hours of live production per annum
Ottawa—4 producers—242 hours of live production per annum

Mr. PICKERSGILL: Is that in both English and French in Ottawa?

The CHAIRMAN: I would think so.

Mr. ERNEST BUSHNELL (*Acting President, Board of Directors, Canadian Broadcasting Corporation*): Yes; that is correct.

The CHAIRMAN: I understand we were on item No. 3.

Mr. SMITH (*Calgary South*): Might I ask if the costs which we asked for some weeks ago are yet available?

The CHAIRMAN: No.

Mr. BUSHNELL: Actually the work involved is somewhat greater than we anticipated. It cannot be ready for Thursday. Unfortunately I believe this committee has other matters to deal with next week.

The CHAIRMAN: The week of the 22nd, we anticipate the Board of Broadcast Governors will be here, as the C.B.C. wish to be excused during that week. We discussed this about a month ago.

Mr. SMITH (*Calgary South*): I realize that. I do not wish to rush the corporation unduly, but it seems to me even if the corporation witnesses will not be with us next week surely they will agree there is nothing to prevent their sending in the information to the secretary so that it might be printed in the evidence and we would have an opportunity to examine it.

The CHAIRMAN: Yes. If it is finished we will get it and table it at that time, even though C.B.C. offices will not be here.

Mr. SMITH (*Calgary South*): May I assume we are still getting a week-by-week indication of these costs? You are working on the first week?

The CHAIRMAN: Yes.

Mr. SMITH (*Calgary South*): That is not yet available?

The CHAIRMAN: That is right.

Mr. PICKERSGILL: I would like to make a motion, if I can find a seconder, that the Premier of Ontario be invited to come before this Committee to air his grievances and give his views on broadcasting.

Mr. SMITH (*Calgary South*): May I speak to this?

The CHAIRMAN: I am waiting for a seconder.

Mr. PICKERSGILL: Is there a reluctance to give the Premier of Ontario a quorum?

The CHAIRMAN: First, is there a reluctance to have a seconder? I am sorry, there is no seconder.

Mr. PICKERSGILL: Thank you.

The CHAIRMAN: Shall we get back to programming in general?

Mr. McGRATH: Is there any indication that we will have an answer to the question I asked several meetings back regarding the number of staff and the amount of property at the main production centres.

The CHAIRMAN: I think we have that information. It will be tabled at a later sitting under the heading Personnel.

Are there any further questions on analysis of principles governing balance between forms of programming? I understand Mr. Tremblay has a question.

Mr. TREMBLAY (*Interpretation*): Mr. Ouimet, in respect of this question of balance between the various programs, I have the following questions. First, do you follow a cultural aim in general; that is, popular culture. What in your opinion are the basic criteria which can be used to establish these popular educational or popular cultural programs?

Mr. MARCEL OUMET (*Deputy Controller of Broadcasting*) (*Interpretation*): Mr. Chairman, there are very many of them.

Mr. TREMBLAY (*Interpretation*): What are the criteria?

Mr. MARCEL OUMET (*Interpretation*): We have already said that the aim of the C.B.C. is to inform and educate—not to educate in an academic sense, but in a truly cultural sense; and also at the same time to entertain. These two fields inevitably being linked with what constitutes information. I think any journalist who has had some experience can judge what constitutes information. Other criteria apply to educational programs. What is involved is not showing programs which are difficult to absorb or grasp as

far as the viewers or listeners are concerned, but gradually to develop a public taste as regards popular education and culture. As for entertainment, constantly we try to adhere to a healthy type of entertainment and to make of all programs satisfactory vehicles of entertainment.

Mr. TREMBLAY: Just a moment; I have a supplementary question.

The CHAIRMAN: I would suggest in giving your supplementary question that you keep your question as short as possible and also that the answers of the witness be kept as short as possible.

Mr. TREMBLAY: That is exactly what I did.

(*Interpretation*): Well, Mr. Ouimet, I am sure that you must realize I cannot accept such a vague answer as you have just given. Let me put the following precise question. Is this education for a specific purpose? We know that what is involved here is the French Canadian public. In other words, what are the basic criteria on which you base yourselves in drawing up these programs? In your opinion, what are the fundamental values for which you strive in these programs, because you do have a specific view of the listening public?

Mr. OUMET (*Interpretation*): Well, Mr. Chairman, I would say that where we have social matters involved we try to present the social justice aspect, and so on. We try to adhere to what is involved. Furthermore, if you read the long report which was introduced, or tabled, during the first or second sitting of the parliamentary committee, with respect to C.B.C. programming, I think you will find in that quite a complete enumeration of the aims and criteria in our programming.

The CHAIRMAN: I think that is far enough.

Mr. CHAMBERS: Under this item we have a list showing drama, music, ballet, public affairs, religious programs, and so on. I am wondering whether or not there is any definite method, and if so what it is, for apportioning time to the various subjects? I do not necessarily limit it to this. For instance, you may come to a decision to devote 35 per cent of this to classical music or something of that nature. How do you arrive at that?

Mr. CHARLES JENNINGS (*Controller of Broadcasting, Canadian Broadcasting Corporation*): Through the process of growth of radio or television. I thought I explained at the last meeting the principles on which we base it. There is the principle that we are mass media. We do not present programs which appeal only to a very few. There are other things such as the corporation's responsibility to perform and entertain. Flowing out of that are a lot of other things which run all the way from classical music and Bach down to boogie-woogie. We think ballet is a legitimate part of entertainment. We do not have any written-up formula. Indeed I think it would be impossible. We do, however, from time to time find from our surveys how these particular programs are reaching their target.

Mr. CHAMBERS: Is this the responsibility of the department?

Mr. JENNINGS: Yes.

Mr. DORION (*Interpretation*): As I am more concerned with the French network I will address this question to Mr. Ouimet. Do you have any person or organization within the network to deal with criticisms, good or bad, which may emanate from the public, organizations, firms or from the press in general?

Mr. OUMET (*Interpretation*): We do have a service which coordinates all that information. We have the press service which supplies regularly, indeed almost daily, reports on letters received or telephone calls received,

indeed on all the criticisms which are published throughout the country in both the French and English languages in the newspapers. These reports are very complete and, in some cases, I must even say it is quite difficult to read everything that is written.

(*In English*): May I point out that the service referred to is the press and information service.

Mr. DORION: Do you take all this information into account when you have to prepare the next programs?

Mr. OUMET: Inevitably this is one of the factors we certainly do take into account. We have always wanted to be as close as we possibly can be to the public.

Mr. DORION (*Interpretation*): Mr. Ouimet, do you not think it would be a good policy for the C.B.C. to have an advisory board on programming?

(*In English*): Mr. Bushnell, perhaps you would prefer to answer this question?

(*Interpretation*): Do you not think it would be a good policy for the C.B.C. to have an advisory board made up of persons from outside who would have nothing to do with C.B.C. organizational matters?

Mr. BUSHNELL: Mr. Dorion, I was asked a question the other day about advisory committees. I indicated that our experience in the past, a number of years ago, had not been a happy one. May I say however that we have been giving very active consideration to the appointment of a committee, particularly in the province of Quebec, such as you suggest. As a matter of fact, I will be perfectly frank with you and tell you if it had not been for the absence of the president that this matter probably would have been proceeded with before now. As you can see, I am somewhat reluctant to take a major step of that kind without his full agreement or at least without his knowledge. The matter has been held in abeyance. I would like to say, however, as far as I am concerned, and as far as some of the members of the board of directors are concerned, we think the idea is an excellent one.

The CHAIRMAN: Everybody seems to be in agreement.

Mr. PICKERSGILL: I do not agree. I have a supplementary question. I would like to ask Mr. Bushnell how he thinks such an advisory committee could be set up without clashing in the first instance with the board of directors and in the second instance with the Board of Broadcast Governors who, it seems, were set up by parliament for precisely this purpose.

Mr. BUSHNELL: I do not think there should necessarily be any clash because this committee would be working in conjunction and in collaboration with our own program people. You would have a wide variety of views coming from the outside. I am quite sure it might well prove to be very helpful. I do not see any possibility of a clash between our board of directors or even the Board of Broadcast Governors, because certainly I do not think any advisory committee would advise us to do anything contrary to the policies of the B.B.G. or indeed contrary to the policies of the board of directors. I think we can work in complete harmony.

Mr. CHAMBERS: Did not the Massey and the Fowler commissions recommend such a committee?

Mr. BUSHNELL: Yes; they did.

Mr. MORRIS: As one member of this committee, I would like to broaden the line of inquiry. The line of questioning carried on at our last sitting by the hon. member for Calgary South seemed to be a more useful line of questioning because it involved what I think is the fundamental purpose of the committee. Mr. Jennings was asked at that time what he felt might be a

useful definition of Canadian content. While I well understand that this is difficult to answer, it seems to me that, from a re-reading, he confined himself to describing it in terms of the personnel involved in the program, the performers, the writers, and so on.

You will recall that the Massey Commission used such words as Canadian identity of culture. May I presume to say that you cannot define this any more than can I; but do you not agree with me that you know what it means, that you have a feeling about it?

Mr. JENNINGS: Yes. When you speak of Canadian identity, apart altogether from Canadian content, I think you are reflecting things which go on in Canada, as represented in very broad terms, that is, Canadian life. I think it is interpreted or expressed through television and radio programs in which I suppose primarily the writer is a man who puts forward ideas which are expressed by means of Canadian actors, performers, singers, and so on. That is what I would consider to be Canadian content.

Mr. MORRIS: Will Mr. Jennings agree that Canadian content represents something more than the physical presence of those engaged in the program? It is not, in other words, a matter exclusively of amount.

Mr. JENNINGS: I think it is very much broader than that.

Mr. MORRIS: In achieving a balance—this is my question—in the last fiscal year for which we have full financial records, which is what I think ought to interest members of parliament most, the federal authority—is it correct to say that the federal authority made a grant of about \$6.2 million to radio, about \$18 million to television?

The CHAIRMAN: May I suggest that you will find that we shall cover that under Finance, under part D on the second page of the Agenda. I cannot see how this has anything to do with program analysis right now. Have you another question outside of Finance?

Mr. MORRIS: Yes. My question is this: earlier in the sittings Mr. Bushnell will recall that I asked a question about the program "Hawaii Calls." At that time we engaged in some whimsey in the reply, but my question was intended at that time to lead to a question I shall now ask.

In the last fiscal year the federal authority made moneys available to the C.B.C. amounting to \$45 million. My question to Mr. Bushnell is this: why should I, as a member of parliament, in your view, vote for the appropriation of that amount of money if you can defend a foreign program in favour of a Canadian program simply because you think it is popular?

Mr. BUSHNELL: Well!

The CHAIRMAN: Do you want to get your lawyer?

Mr. BUSHNELL: No. I got into it and I will get out of it.

I do not think I was really defending a foreign program. I do admit there was probably a bit of whimsey indulged in. I think that what you are asking, Mr. Morris, or suggesting is that that program should be replaced, if you like, by one of Canadian content.

Mr. MORRIS: Content; that is correct. Yes.

Mr. BUSHNELL: I would not disagree with you too-much on that, other than to say that we have always had the feeling that a lot of people liked to hear Hawaiian music, so we gave it to them.

Mr. MORRIS: If I wanted "Hawaii Calls", or the type of program it symbolizes, why should I appropriate public tax moneys to do that.

Mr. BUSHNELL: You would be appropriating more if we dispensed with it, because we would need to pay for a Canadian replacement.

Mr. MORRIS: That remains to be proven by this committee.

Mr. BUSHNELL: I agree with you that we are right in the hands of the committee. Please do not misunderstand me. I am simply saying that money would have to be provided, or we would have to get along with the money we have, or with whatever parliament votes to us and make the best job we can of it. But there you are. If you push off an imported program and put on a Canadian program, well, it has to be paid for, and that is all there is to it.

Mr. JENNINGS: May I add that in the balancing of output we do look to other countries for program material because we think, shall I say, it enriches the output, it adds interest. So there is a good deal of exchange between the C.B.C. and broadcasting organizations in other parts of the world, where they take programs from us and we in turn take programs from them. We feel very strongly about it. We believe it adds colour and variety to the schedule. I would not say that was the case particularly with Hawaii Calls however.

Mr. MORRIS: Thank you.

Mr. SMITH (*Calgary South*): May I ask if Mr. Bushnell is yet able to provide us with the American content of films we asked for some time ago, that is, the percentage?

Mr. BUSHNELL: No, I have not got it yet.

Mr. SMITH (*Calgary South*): At the last meeting I expressed some concern over the question of the quality of Canadian productions. Mr. Ouimet volunteered that the French network, as I understood it, had been able to establish a very high degree of quality, especially with respect to drama production. I rather got the feeling—and I have heard it before—that the French network with its drama productions has been able to establish somewhat more success than have the English networks. May I ask you if you would agree with that, and if so, why?

Mr. BUSHNELL: My answer to that again is a matter of personal opinion, I suppose. I think it is so to a degree. But I am not for a moment suggesting that the C.B.C.'s English dramas are bad, or that all English or French dramas are good.

Mr. SMITH (*Calgary South*): But generally speaking, what would you say?

Mr. BUSHNELL: Generally speaking I would agree; but the difference could be very slight.

Mr. SMITH (*Calgary South*): Please tell me why?

Mr. BUSHNELL: Well, I will tell you why. The biggest difficulty in the television business in the field of drama today is to get good writing. We have developed some very good writers in this country, so much so that they have now been able to sell their products in a larger market and for more money. And we are constantly trying to find new and better writers. That, as I say, is the biggest difficulty we face in terms of television broadcasting today.

Mr. SMITH (*Calgary South*): You may recall that I asked Mr. Bushnell if he was not concerned—or Mr. Jennings—about the loss of Canadian writers to other market areas. And I believe he expressed the view that he was not concerned about it. Is that not inconsistent with what Mr. Bushnell has just said?

Mr. JENNINGS: I think we were talking at that time about the flow of performers back and forth, and not specifically about writers.

Mr. SMITH (*Calgary South*): I made reference to a gentleman in Toronto that you had lost. Are you then concerned in the fact that you might have lost a percentage of writers, shall we say, to other countries?

Mr. BUSHNELL: We have not lost completely too many. But because the quality of their work has improved so much, they are now able to sell their

products to other television organizations. Therefore they represent a loss for us. I cannot recall any who have refused to write for us, or have gone away. Oh yes, there have been one or two. That is correct.

Mr. SMITH (*Calgary South*): A brief answer would be that the writers are better on the French network than the writers on the English network. Is that right?

Mr. BUSHNELL: Yes. I think there have been more of them developed over the years, and for the very simple reason that they have been obliged to do it. They cannot find it elsewhere. And then again, there is a great deal of French literature by some very fine writers of years gone by, and their writings seem to lend themselves to adaptation.

Mr. MUIR (*Lisgar*): My question is supplementary to Mr. Morris' question, and you have probably answered it already. But what is the percentage costwise as between Canadian and foreign programs that you are using? And my next question is: what is the percentage in terms of time as between Canadian and foreign programs?

The CHAIRMAN: I think that would be pretty hard to answer, especially the question about the percentage of cost.

Mr. BUSHNELL: I do not quite understand just what you want. But if it concerns the cost of Canadian programs, you have it before you. The cost of a similar program in the United States runs anywhere from three, four, and sometimes to five times as much.

Mr. MUIR (*Lisgar*): I asked you in the programs you are using what would be the total of your Canadian content and the total of foreign content?

Mr. BUSHNELL: We can provide that for you. I think it has already been provided. Perhaps Mr. Gilmore may have it right here.

Mr. J. P. GILMORE (*Controller of Operations*): On the question of cost of bringing a program in from the United States on the English language television network, it does not cost the corporation anything. We make no payment for it.

On the contrary, if it is a sustaining program, it is usually supplied to us by the network concerned. And if it is a commercial program, we recover our station time. We are paid for the occupation of the station time on the air for that program as a commercial vehicle.

In the case of English language program we must meet that program productionwise, and therefore there is a production cost.

Referring again to the first part, I do not think we pay too much attention to the relationship of the cost of a top variety of programs coming in from the United States to Canada, but we understand that it would be about five times.

The CHAIRMAN: I think this subject has already been pretty well covered in our past evidence. Once again I ask that our committee do its homework, please.

Mr. DORION: I have just two or three questions to put to Mr. Ouimet.

(*Interpretation*): Well, Mr. Ouimet, you know of the Ecole des Adultes. Is that a body which financially aids the C.B.C.?

Mr. OUMET: I do not know about the school for adults. I do know about the Societe Canadienne d'education des adultes, or the Canadian institute for adult education. I do not know of any other organization. I know of the Ecole des parents, and I know of the Union des familles. But I have never heard of the School for adults. There are a few organizations with which we cooperate constantly and one of them is the Canadian Institute.

Mr. DORION: Do you cooperate with this school or with this organization?

Mr. OUIMET: We cooperate with some of these organizations, yes. We do help them financially because they do some work for us in the way of surveys, publicity and so on. For instance, the Canadian Institute of Education organizes liaison groups and so on. They used to do that for radio, and they do it for television as well now. So therefore they incur certain expenses. They have members. We contribute towards the cost of the work they do to organize these listening groups in connection with some of our programs.

Mr. DORION (*Interpretation*): Well, Mr. Ouimet, as you know, in the province of Quebec you have literary artistic, medical and historical organizations. Do you sometimes call upon these organizations when you have to prepare a program which is of a historical, artistic or literary nature?

Mr. OUIMET (*Interpretation*): Well, I think that the multiplicity of relationships which we have with these organizations should be better well known. We are in touch with newspapers. We are in touch with magazines. We are in touch with the universities and the learned societies, and with the business and commercial world, as well as with a huge variety of other bodies. It would indeed take a lot of the time of the committee, but I have a list, if you want it, of at least 120 bodies with which I think we are regularly in contact.

We have, for instance, the Canadian Society for Adult Education which embraces approximately 40 organizations and the following are translated from the official French version. I refer to the Family Unions, Canadian Institute of Public Affairs, the Council on French Life; the Canadian and Catholic Confederation of Labour; the Labour Congress; the Richelieu Organization as well as many other service clubs etc. I could give you the names of 110 or 112 of these organizations with which we are constantly in touch, and we often ask them for information when preparing a program.

Let us take for instance the program *Les idées en marche*; we are in constant communication in this connection with one of these organizations which I think is the Canadian Institute of Adult Education. The programs are in fact prepared in collaboration with them and not by the C.B.C. alone unaided.

Mr. DORION: We certainly know of the latter.

(*Interpretation*): Mr. Ouimet, you certainly know of the ACFAS. Do you have contact with them?

Mr. Ouimet in giving his answer said that you evidently mean the French-Canadian Society—but that is not the official translation; or the French Canadian Society for the advancement of science. We have contacts with the ACFAS which in fact paid a great tribute to the C.B.C. only last November when it presented its annual medal to Mr. Ouimet.

The CHAIRMAN: That is good.

Mr. BELL (*Saint John-Albert*): I would like to ask Mr. Ouimet if he is familiar with a recent submission of the Canadian Broadcasting league to the board of broadcast governors? It was sent to each member the other day.

There is a statement in it on page 4 which I feel deserves specific comment at this time. Perhaps I might read it. They quote Mr. Edward R. Murrow, when he made an address to the radio and television director's association as follows:

I am seized with an abiding fear regarding what these two instruments (radio and television) are doing to our society, our culture, and our heritage.

And they also mention the statement of Mr. Mills a professor of sociology at Columbia University, who said this:

As they now generally prevail, the mass media, especially television . . . not only fail as an education force, but are a malign force. . . .

In reference to the Canadian Broadcasting League's submission, and with reference to this statement, the brief goes on to say:

So far, no evidence has been adduced before the Royal Commission or elsewhere to suggest that there is any other means than adequate regulation which offers hope of reversing the serious progress of these "malign forces" in broadcasting.

I feel it is important, and perhaps you would want to say something about it now. It is applicable in Canada as well as in the States according to their thoughts. I wonder, quite apart from the responsibilities of the Board of Broadcast Governors, what you might say to them, and if you feel that these malign forces are serious, and if you have any proposal rather than that of strict regulation regarding them?

Mr. BUSHNELL: Again, this is a matter of personal opinion. Probably I would not differ too widely with that statement, although I have not seen it. I have seen other statements put out by this organization, but I missed that one.

In my judgment, as I think I said in my opening statement, and having reviewed many reports of parliamentary committees on broadcasting, I found in the report for 1943 this pertinent sentence:

A wide diversity of tastes and interests are encountered and to meet the listening public on a variety of levels and endeavour to strike a happy balance will remain a challenge to the ingenuity of those people directing the affairs of the Canadian Broadcasting Corporation.

If that challenge existed in 1943, I can assure you it is a greater challenge today, largely because of television. It is something that has to be watched closely. We recognize the fact that both television and radio have a terrific impact and we recognize we have a terrific responsibility. We also recognize the fact that we are just human beings.

Mr. BELL (*Saint John-Albert*): I have a supplementary question, Mr. Chairman.

The CHAIRMAN: Proceed, Mr. Bell.

Mr. BELL (*Saint John-Albert*): Mr. Murrow makes this further comment:

I invite your attention to the television schedules of all networks between the hours of eight and eleven p.m. eastern time. There are, it is true, occasional information programs presented Sunday afternoon. But during the daily peak viewing periods television in the main insulates us from the realities of the world in which we live.

Do you feel that is true?

The CHAIRMAN: He is talking about the United States networks.

Mr. BELL (*Saint John-Albert*): I appreciate that that is true, but the Canadian broadcasting league suggested and has attempted to prove that the same applies here.

Mr. BUSHNELL: I would like to have a look at it because unless it has not unintentionally been lifted out of context, I do not agree with it. I think the C.B.C. is giving a much better balanced service to Canadian viewers between eight and eleven o'clock than any network on this continent; and that is why we include, if you like, programs like Folio, Explorations and L'Heure du Concert in peak listening hours. Therefore, there is a much better balance than there is on any network in the United States. I think the reason for that is plain. Actually, they are out to make the almighty dollar stretch as far as it can go.

Mr. SMITH (*Calgary South*): It is rather like administering a dose of medicine; while you may not like the taste of it, it is good for you.

Mr. BELL (*Saint John-Albert*): Who is the doctor?

Mr. SMITH (*Simcoe North*): Is it not true that Canadian writers in the English language have a better opportunity to sell their better works in a higher-priced market?

Mr. BUSHNELL: That is true.

Mr. SMITH (*Calgary South*): I wonder if you could tell me why it is that such a small percentage of our television originates in areas other than Montreal and Toronto; is it basically a lack of talent and cost, or are there any other factors?

Mr. BUSHNELL: There are a number of factors. To some extent, it is a matter of costs because if and when we originate from, let us say Winnipeg, Vancouver or Halifax, or indeed from Ottawa, we have to reverse the micro-wave and that costs money.

There is the other factor that I believe Mr. Jennings mentioned a moment ago, and this particularly applies to Winnipeg where there is a very good pool of talent but probably not enough to produce the larger shows and at the same time retain their daytime jobs. Television requires a lot of rehearsals.

Mr. SMITH (*Calgary South*): Recognizing the desire to establish Canadian content and the criticism of some committee members concerning the repetition of appearances of certain personnel, and also recognizing that perhaps you have not done as much surveying of talent as you would have liked to have done, would you not agree that a greater effort could be made to utilize more talent across Canada rather than in just those two centres?

Mr. BUSHNELL: Yes, I would agree with you and actually we are working toward that end.

Again, in some of the less populated centres we have only one studio and do not have the facilities to put on as many programs. However, let me say this. In the days of radio Vancouver was one of the greatest training grounds in Canada and, as you very well know, there was a great migration from the west coast to the east, and some have passed on not only to Toronto but also to New York and London and are playing on an international stage.

Mr. SMITH (*Calgary South*): You mentioned Vancouver. During the summer it establishes a very high degree of talent in its outdoor summer theatre and on its local stages. Would you not agree that there is a source of talent there which the C.B.C. has barely touched?

Mr. BUSHNELL: We certainly have not done enough of it. We intend to use it more and more as time goes on.

Mr. PAUL (*Interpretation*): Well, as we are on this matter of the quality of programs, could Mr. Ouimet show to the committee the letter sent by the episcopate of Canada to the C.B.C. following the putting on of the program *La Plus Belle des Céans*?

Mr. OUMET: I believe the letter from the Bishops of the province of Quebec can be produced and it can go on the record. However, the letter, together with the answer from the C.B.C., has been published in all newspapers.

The CHAIRMAN: I suggest that we have pretty well milked that program. There was a statement of apology made not only to the press but to the clergy and also to this committee. I think we already have had a pretty exhaustive discussion in connection with that particular program.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, on a point of order, I think that Mr. Paul's question is quite to the point and I will even be prepared to submit a motion for the two documents to be tabled, namely the letter and the reply from the C.B.C.

Mr. BELL (*Carleton*): Let us have it produced and save the time of this committee.

Mr. BUSHNELL: We will gladly do so.

The CHAIRMAN: We will have them produced, but if we go on discussing this subject we will never complete our work. If you want them, they will be produced; but please let us get on with this work; otherwise we are never going to get out of here. Have you any other questions, Mr. Paul?

Mr. PAUL: We have been discussing matters along this line—

The CHAIRMAN: If you had been in the committee at the time you would know that we have already spent two days in connection with this program. If we are going to go back to this type of thing we will never complete our evidence. We have three pages of Agenda yet to cover and we would like to try and get through it. C.B.C. are going to produce the letters, so let us carry on.

Mr. SMITH (*Simcoe North*): Again, following Mr. Smith's question, is there not a general tendency among young people with talent in both writing and acting to go to the larger centres where there are ancillary facilities such as schools for talent and so on?

Mr. JENNINGS: This is so all over the world.

The CHAIRMAN: Gentlemen, we have Mr. Delafield from Montreal with us. He is Director of the International Service. As we have pretty well completed this subject, I would like to proceed to the International Service. Mr. Delafield, I believe you have a short statement to make.

Mr. TREMBLAY (*Interpretation*): Well, Mr. Chairman, I think that this study of programming balance has not been dealt with too satisfactorily. If the committee agrees that we should drop this item and go on to the next, I will not oppose it. However, I do want to say that I am not at all satisfied with the replies we have received, especially in connection with the basic criteria for programming. But I repeat, I will not oppose the committee proceeding to the next item; but I am not satisfied.

The CHAIRMAN: In connection with the International Service, Mr. Delafield has a statement to make. Ladies and gentlemen, this is Mr. Delafield from Montreal, the Director of the International service.

Mr. C. R. DELAFIELD (*Director, International Service*): Mr. Chairman, I prepared a one-and-a-half page brief on the International Service which will give you a brief outline of what it is and what it does. I am in your hands as to whether you want me to read this brief or whether you would want to proceed to questions.

Mr. KUCHEREPA: I think we should have it read.

Mr. SMITH (*Calgary South*): Are there copies available?

Mr. DELAFIELD: No.

1. Origin

As a result of the recommendations of parliamentary committees on radio, 1938 and 1939, an order in council establishing the C.B.C.-I.S. was approved September 18, 1942. The service was inaugurated officially February 25, 1945.

It is operated by C.B.C. as an agent for the government and receives an annual appropriation from parliament for this work.

It began broadcasting by shortwave as the war was ending. Its primary purpose then was to provide Canadian network programs to Canadian forces at their overseas areas, and also to broadcast to Germany and to occupied France. With the conclusion of the war, it began a transmitted service to overseas areas of greatest Canadian interest.

2. History

The transmitting facilities located at Sackville, N.B., were designed to serve western Europe, Latin America and the commonwealth. The service then began in the languages of these areas at the conclusion of the war.

With the change in the international climate, beginning with the communist assumption of control in Czechoslovakia in 1948, attention was given to what became the iron curtain. As a result, a daily service in Russian to the Soviet Union began in 1951. Other iron curtain languages followed in succeeding years.

3. Present Situation

The I.S. currently operates in eighteen languages, as follows:

(a) *Daily transmissions*

To western Europe in English, French and German.

To iron curtain in Russian, Ukrainian, Czech, Slovak, Polish and Hungarian.

To Latin America in Spanish and Portuguese.

To the Caribbean in English and French.

To America and Australia in English.

(b) *Monday through Friday Transmissions*

To Scandinavia, Holland and Italy.

(c) By recording and shipment for release over stations in Greece and Austria.

(d) Transcription programs of music and spoken word for local use by overseas stations, programs being prepared in the three main languages of English, French and Spanish.

(e) Relay service by shortwave transmissions, cable or shipment, covering outstanding topical events taking place in Canada, such as international conferences. Material designed primarily for overseas relay.

The transmitting plant is located at Sackville, N.B., the headquarters and program centre in Montreal.

The broadcasts and transcriptions in English and French are also used by Canadian army and air forces overseas.

4. Purpose

The purpose of I.S. is to make Canada better known in other countries. In general, therefore, the broadcasts reflect the activities, the concerns and the beliefs of the Canadian people. In broadcasting to the iron curtain area, the I.S. maintains close liaison with the Department of External Affairs.

Transmitted programs have, as a core, a factual news bulletin reflecting particularly Canadian and North American news, along with major items of international interest. From this stems Canadian comments on international issues, including a summary of opinion as reflected in parliament and the editorial columns of Canadian papers, together with news reporting on specific Canadian items. Interviews, special events, and actualities help to provide a lively, personal and authentic view of Canada.

Transcription programs are of two kinds: music and spoken word. Music transcriptions provide programs by Canadian performers and Canadian compositions of all types from serious to popular. These programs are provided with explanatory script in English and French so they can be presented locally by overseas networks and stations. Spoken word transcriptions are made in English, French and Spanish because these provide the largest world market for distribution. These transcriptions cover a wide variety of topics including documentary talks on the Canadian scene, drama material and descriptions of Canadian life. These are widely used and reach many areas not directly served by transmitted services.

Mr. KUCHEREPA: I have several questions, Mr. Chairman, and I am going to restrict them particularly to questions behind the iron curtain and in eastern Europe. How much direction do you have from the Department of External Affairs relative to what you broadcast in this area?

Mr. DELAFIELD: As I said, our liaison with External Affairs is quite close and that is, of course, primarily in our broadcasting to the iron curtain area. Liaison consists of day by day contact by telephone from Montreal to Ottawa. It consists of a fair amount of guidance papers and a fair amount of explanations concerning government policy, which we go through in order to make up a political comment when broadcasting to the iron curtain area.

Mr. KUCHEREPA: What is the basic policy laid down from which you operate? I would consider these others as ancillary. What is the basic policy upon which you operate?

Mr. DELAFIELD: The basic policy is to present as fully and as forcibly as possible Canadian opinion on international issues, Canadian views on communist propaganda, Canadian explanations of policy, whether it is Canadian policy or whether it is the Canadian view in general western policy. We try to make it as Canadian as we can.

Mr. KUCHEREPA: Have you any way of assessing the audience reaction to your programs behind the iron curtain?

Mr. DELAFIELD: It is very difficult. Of course, there are two main sources of negative understanding of the reaction. First of all, our broadcasts behind the iron curtain are jammed unfortunately as heavily as those emanating from the B.B.C. and the voice of America. This, therefore, signifies that presumably our broadcasts are as straightforward and as positive as those of our two major partners in these shortwave broadcasting operations.

Mr. KUCHEREPA: Have you any idea how much of your programming is getting through to behind the iron curtain?

Mr. DELAFIELD: As our service is relatively small, we cannot maintain any extensive assessment over research in this field, but we do benefit quite materially from the information that the B.B.C. and the voice of America collect, both in terms of their own operations in this area and in terms of interviews with people escaping from behind the iron curtain. It would appear that we get in the capital areas a pretty heavy jamming which makes it very difficult in the capital cities behind the iron curtain to get effective listening. But in the other areas the jamming is not as effective. Of course, it is particularly effective in areas of concentrated population.

Mr. KUCHEREPA: Have you received any complaints or representations from Canadian individuals or organizations relative to your programming in this field?

Mr. DELAFIELD: We receive a certain amount of comment in connection with programs because, of course, these programs can be heard in Canada as well. Although they are directed to Europe, let us say, you can listen to broadcast programs. We are always ready to make the script material available that we use because once we broadcast it it becomes public property. It is true that we do receive a certain amount of comment and suggestions as to the type of thing we should do.

Mr. KUCHEREPA: Do you follow any of these suggestions?

Mr. DELAFIELD: We assess them and, depending on the guidance and advice we receive, we adjust ourselves accordingly.

Mr. KUCHEREPA: I presume you are referring to guidance and advice which you receive from the Department of External Affairs?

Mr. DELAFIELD: Yes, particularly in terms of Canada's policy.

Mr. KUCHEREPA: Do you receive any representations from people or organizations outside of Canada relative to your broadcasts in this field?

Mr. DELAFIELD: I cannot recall specifically anything in particular.

Mr. KUCHEREPA: May I put it more bluntly? Do you receive any representations from any of the official sources, such as embassies of countries from behind the iron curtain, relative to the material and manner in which you broadcast?

Mr. DELAFIELD: Canadian embassies?

Mr. KUCHEREPA: No, Russian embassies, in Canada, or any other place.

Mr. DELAFIELD: I do not recall receiving any. In the first place, these requests would be transmitted to the Department of External Affairs. However, I do not recall receiving anything of that sort.

Mr. KUCHEREPA: Have you in recent years been requested by anyone to change your policy relative to the degree, shall we say, of your psychological warfare, which you may be carrying on in your political broadcasting to this area?

Mr. DELAFIELD: As you know, there is a variety of Canadian opinion on this subject, as to the type of material to be broadcast and so on.

The CHAIRMAN: I have a supplementary to Dr. Kucherepa's second last question. If the Department of External Affairs did receive suggestions, complaints or recommendations from the different Consulates would they automatically pass them on to you?

Mr. DELAFIELD: Yes, that is the normal procedure.

The CHAIRMAN: Mr. Chambers, you are next.

Mr. CHAMBERS: I do not know whether or not Mr. Delafield is prepared to answer financial questions pertaining to the international service.

Mr. DELAFIELD: Yes.

Mr. CHAMBERS: Do you maintain a breakdown of your costs by language, generally speaking?

Mr. DELAFIELD: Yes, we do. This has been done, particularly of late years, in terms of our annual appropriation going through treasury board, because it is an obvious question to ask how much do individual language services cost.

Mr. CHAMBERS: Do you happen to have a recent one?

Mr. DELAFIELD: I do not have the information with me today.

The CHAIRMAN: We can take that matter up under Finance heading.

Mr. DELAFIELD: May I ask first of all what the specific financial information is that Mr. Chambers wishes.

Mr. CHAMBERS: On that particular question I would like to get a comparison for instance on what we are spending in connection with the Portuguese, Spanish, Russian, Hungarian and so on, if that is available.

Mr. DELAFIELD: Yes. Staff-wise and in terms of any free-lance moneys that are spent in terms of programming.

The CHAIRMAN: Would the total in dollars be sufficient?

Mr. DELAFIELD: Yes, that is the usual way of breaking it up.

Mr. CHAMBERS: Following up on Doctor Kucherepa's question on ratings behind the iron curtain, I imagine they are difficult to get. However, how about listener response in non-iron-curtain countries such as Scandinavia, western Europe, and so on. Have you collected information of that kind?

Mr. DELAFIELD: Yes. The first and most obvious way is mail received. We receive about 30,000 letters per year from various parts of the world. We have not received any mail from behind the iron curtain except in the case of Poland last year when we began to get a few letters before the coup. Our Czechoslovakian service used to get about 5,000 letters a month from Czechoslovakia. At that time there was quite a good listening audience to our service in that particular country. However, mail only tells you how many persons are writing to you. It does not tell you much more than that. You do get a certain amount of comment on programs, but it is so limited and simple that it is difficult to analyse it. Most of the mail tends to say, "We have a great interest in Canada. We have been listening to the program and would you please give us more of it", or they ask questions which they would like answered in future programs.

In terms of surveys of short wave listening audiences in various countries, we do not have sufficient funds to do surveys of our own because that can be an expensive process. If we hired a public opinion organization to do a survey for us, even then the sampling would be relatively small. However, with the co-operation of the B.B.C., who maintain a fairly extensive organization particularly in western European countries, we have been able to obtain some information about the volume of listening to our own service. In western Europe it holds up pretty well with the B.B.C. service. Unfortunately, in some areas, the B.B.C. are not operating and therefore it is a little more difficult to obtain the information we would like.

Mr. CHAMBERS: You have mentioned that you take advice and so on from the Department of External Affairs, particularly in respect of your broadcasts behind the iron curtain, and the phrase "psychological warfare" was used. What is the background in the preparation of your broadcasts behind the iron curtain?

Mr. DELAFIELD: The primary distinction between the iron curtain countries and the free world is this: the basic thing, of course, behind the iron curtain is that we make the news as extensive as possible and give more coverage to international news behind the iron curtain than in the free world, for obvious reasons. We want to make sure the people understand all the issues.

Then behind the iron curtain we also go into political comment on international issues; but naturally to the free world we tend to concentrate our comment on Canadian topics.

Mr. CHAMBERS: I can understand why we are broadcasting behind the iron curtain. We are endeavouring to help the political climate. Why, for instance, are we broadcasting to Scandinavia? Is it general publicity, or what?

Mr. DELAFIELD: Short wave broadcasting, and even radio programs, from Canada over local stations and networks in other countries cannot really sell Canadian products. What it can do, I think—and I believe this is generally recognized—is to provide a more favourable climate of opinion about Canada. In that way to western Europe and Latin America we certainly stress the way of life in Canada, information about Canada, a fair amount of trade matters—as much as we can—and, with the advice of the Department of Citizenship and Immigration, a certain amount of immigration matters, such as stories of immigrants in Canada, how to get along, and so on, without trying to play up success stories alone. We provide this basic information. People in other countries are always writing to us and saying, "Could you tell us if we were to immigrate to Canada what things are like in this particular area?"

The CHAIRMAN: It is a public relations job behind the iron curtain?

Mr. DELAFIELD: Yes.

Mr. CHAMBERS: I notice there is a doubling in the cost of printing publications. Advertising and publicity has doubled. Is this something new which you have taken on?

The CHAIRMAN: I suggest we hold this over until we reach the Finance item.

Mr. CHAMBERS: This is only in respect of the international service. I would be glad to hold it over.

Mr. DELAFIELD: Probably I can answer it now.

The CHAIRMAN: Go ahead.

Mr. DELAFIELD: Are you looking at page 31?

Mr. CHAMBERS: Yes.

Mr. DELAFIELD: I am sorry; I do not know the explanation of the figure.

The CHAIRMAN: We will leave that for Finance.

Mr. FAIRFIELD: Do you make use of national ethnic groups or national organizations in your broadcasts behind the iron curtain?

Mr. DELAFIELD: I am sorry; I did not hear your question.

Mr. FAIRFIELD: Do you make use of national ethnic organizations which exist in Canada in any of your broadcasts behind the iron curtain?

Mr. DELAFIELD: We are anxious to get as much material as possible on Canada in the languages in which we broadcast. Therefore, ethnic groups, but more particularly since it is radio, individuals telling their own story in their own language certainly are a very necessary part of our operation.

It is not possible for us to cover the country in terms of program trips by individual members of language sections, as such, as much as we would like. However, we do send out our people in various languages to visit various communities to cover individual events in the life of ethnic groups in this country as often as our budget provides the opportunity. This gives us an opportunity to have interviews with individuals telling their own stories about their life, their work and that sort of thing.

The personal interview technique, of course, is extremely valuable in portraying Canada.

Mr. FAIRFIELD: How many of the ethnic organizations have made representations to the C.B.C. asking for the opportunity of presenting their views, as an organization rather than as an individual?

Mr. DELAFIELD: We do not do very much of that.

Mr. FAIRFIELD: Have any made representations?

The CHAIRMAN: Official ethnic groups?

Mr. DELAFIELD: No. We cover their national congresses fairly regularly and we use their leading persons on occasion. For instance, religious figures in the individual communities will be used in terms of special events in connection with that particular group's religious life and their observances in Canada which will be valuable for us to put behind the iron curtain.

Mr. FAIRFIELD: In the future, have you any intention of beaming programs to Africa?

Mr. DELAFIELD: We have a fairly wide use of our English language transcriptions in several parts of the commonwealth and the general area of Africa. For instance, our transcription service is used quite extensively in Ghana, Nigeria, Kenya, entirely apart from supplying program services to South Africa. We do supply a fair amount of transcriptions in French to French Africa. We make a few transcriptions in Portuguese for Brazil, which are also supplied to some of the Portuguese areas in Africa.

Mr. McINTOSH: All my questions are based on expenditures.

The CHAIRMAN: I wish you would hold them over until we reach the item on Finance.

Mr. McGRATH: What is the relationship of the C.B.C. international service to Voice of America, particularly with a view to perhaps avoiding duplication of effort?

Mr. DELAFIELD: You are not suggesting a coordination of programming?

Mr. McGRATH: Not necessarily. Perhaps on some networks there could well be. However, is there any established liaison between Voice of America and C.B.C. International? I would suggest there would be occasions when there definitely would be a duplication of service.

The CHAIRMAN: Would you include the B.B.C. in there?

Mr. McGRATH: Not necessarily.

Mr. DELAFIELD: We maintain a close liaison both with the B.B.C. and the Voice of America. Naturally, we are operating as a small team in a very big league when you speak of the Voice of America and the B.B.C., both of which have a very extensive overseas service. We keep in close contact in the general field of broadcasting and in the specific field on technical matters, because these two organizations are useful to us in giving us reports on reception in various areas where we have no observers of our own, and that sort of thing. Periodically, we have visited Washington and have discussed problems. From the standpoint of program content, I think we are all operating within our own respective countries, so to speak. We present Canadian views which may not, upon occasion, necessarily be the same as the United States views.

Mr. McGRATH: Do you have any plans for expansion of the C.B.C. international service, perhaps in the area of the Orient?

Mr. DELAFIELD: We are at the mercy of parliament in this connection.

The CHAIRMAN: Mr. Smith, have you a question?

Mr. SMITH (*Simcoe North*): No, Mr. Chairman; Mr. Delafield answered my question in reply to one from Mr. Chambers.

Mr. SMITH (*Calgary South*): This is not intended to be facetious, but the witness has mentioned that he takes advice from various bodies, and I am not speaking of the political nature of any of the transmissions. But I presume you gentlemen consult the Canadian government travel bureau in reference to travel in Canada; if you do, I hope you do not paint the image that Canada is a vast wilderness.

Mr. DELAFIELD: I sit on a monthly meeting of people who are in the information field of various government departments. We naturally discuss at those meetings the various activities of government departments in terms of publicity and its value to us, because it keeps us up to date with what is going on and it gives us an opportunity of publicizing in radio certain things that may be happening. In that connection we maintain a close relationship with the travel bureau. They, among others, sit on the committee. Occasionally, we can make a wider distribution of their pamphlets concerning travel in Canada. We get a certain amount of information which we use in script form, particularly lately in the case of Latin America, concerning travel in Canada.

The CHAIRMAN: Do you mention the Chinook winds of Calgary; I think that is what he is after?

Mr. SMITH (*Calgary South*): Now you are being facetious. I hope you picture Canada as a fully developed and mature country.

Mr. DELAFIELD: Yes.

Mr. KUCHEREPA: May I assume that most of your broadcasts behind the iron curtain are designed to counteract communist propaganda which is being disseminated in that area?

Mr. DELAFIELD: Yes, but we do it not by giving wider publicity to that propaganda than is necessary in replying; also, we tend to take a positive approach in this field, that is by taking the propaganda material and answering it not point by point but by using largely the ideas and presenting a Canadian view of Canada's position, the western position and the virtues of the western stand on a particular issue.

Mr. KUCHEREPA: Would you repeat again the languages which are used for these broadcasts behind the iron curtain.

Mr. DELAFIELD: Yes. I think these are in the order in which they were established. Of course, the Czech and Slovak were in our transmitting service before the communist coup in 1948. Then in 1951 Russia followed and then I think it was the Ukraine in 1952; Polish in 1953, and following the Hungarian revolt a service in Hungarian began at that time.

Mr. KUCHEREPA: Could you for my sake and perhaps other members of the committee give us any scripts of the programs which were sent out yesterday or the day before yesterday?

The CHAIRMAN: Would you like to obtain this information privately?

Mr. KUCHEREPA: Yes, in the original language.

The CHAIRMAN: Do you wish this tabled or is it for your own information?

Mr. KUCHEREPA: It is for my own information.

The CHAIRMAN: Mr. Morris would also like this particular information.

Mr. KUCHEREPA: In the original languages. My last question is this. Generally speaking, in your opinion, are you satisfied that our efforts are bearing fruit in this field of broadcasting?

Mr. DELAFIELD: We ourselves are satisfied. We also have the opinion of the voice of America and the B.B.C. that it is useful for Canada to be engaged in this service behind the iron curtain because it assists them in terms of jamming. Even though we are on the air with only two transmitters, there are two additional ones that have to be jammed.

Mr. KUCHEREPA: Referring back to these scripts, perhaps there could be copies made available in English for members of the committee; but I would like to have the originals.

Mr. McCLEAVE: I do not think the answer by Mr. Delafield to Mr. McGrath's question about possible plans for expansion in the Orient was an extensive answer, and I would ask him to repeat it.

Mr. DELAFIELD: The areas to which we broadcast are a matter of discussion, particularly between the Department of External Affairs and ourselves. As I have made clear, we have no moneys for expansion of areas to which we transmit. We cannot decide today that in six months' time we are going to be broadcasting in Chinese let us say to the Far East. Moneys have to be provided if this new service is to be established. At this moment we ourselves have no plans for broadcasting to other areas.

Mr. BUSHNELL: May I put it another way; we would like to do it but have not received very much encouragement so far.

The CHAIRMAN: Before you ask your question, Miss Aitken, might I suggest that if we do not complete the questions with Mr. Delafield this morning, we will meet this afternoon and continue. Miss Aitken continue and then Mr. Bell.

Miss AITKEN: When you do a T.V. show, such as the rather unfortunate one on Ghana recently, do you return such broadcasts by radio to the country of origin?

Mr. DELAFIELD: You are talking about a television show. We have no service to Ghana except in terms of transcriptions, which are mostly transcriptions of Canadian life.

Miss AITKEN: You do not return a show such as that?

Mr. DELAFIELD: No.

Mr. BELL (*Saint John-Albert*): I would like to follow up on Mr. McCleave's question and ask if you have enough power to compete?

Mr. DELAFIELD: No.

Mr. BELL (*Saint John-Albert*): That is your basic problem; for example, Ghana has 100,000 watts and you have only 50,000 watts.

Mr. DELAFIELD: I think Ghana has four 100 kilowatt transmitters planned; in fact, they have started them. We started out with 50 kilowatt transmitters in 1945 and they are still in existence.

Mr. BELL (*Saint John-Albert*): Would it be a big proposition to increase them?

Mr. DELAFIELD: It would cost a certain amount of money.

Mr. McGRATH: But the cost would be warranted?

Mr. DELAFIELD: Yes, we think so.

The CHAIRMAN: Might I suggest that we have completed the questioning on International Services? And if that is the case, we now have a brief heading, on the relationship with performers rights society.

Before you leave, Mr. Delafield, thank you very much for your help.

Mr. DELAFIELD: Thank you.

The CHAIRMAN: Very well, Mr. McCleave.

Mr. McCLEAVE: I refer to some information to be found at page 390. I think, before asking my question, would it be possible for Mr. Bushnell to explain why the payments for copyright material have advanced from \$1.3 million in 1953-54 to \$6.8 million in 1957-58?

Mr. BUSHNELL: In the first place, I think what you are asked for was the amount of money paid to performing rights societies.

Mr. McCLEAVE: That is right.

Mr. BUSHNELL: Well, you have too much information. It should never have been put in there.

Mr. McCLEAVE: Call me lucky.

Mr. BUSHNELL: If we deal with that part of it only, these rates are set by the copyright appeal board as far as the CAPAC people are concerned, that is the Canadian Authors and Publishers Association. And the amount we have paid to Broadcast Music Incorporated is done by agreement. As you can see, they have increased quite substantially.

But inasmuch as private stations already subscribing to B.M.I. have contributed more, we felt we should do the same thing.

Mr. McCLEAVE: Does the C.B.C. pay for what are known as grand rights?

Mr. BUSHNELL: Grand rights? Yes, we do that. Grand rights are outside the purview, actually in some cases, of either the B.M.I. or CAPAC.

Mr. McCLEAVE: Is it not a fact that the private broadcasting industry in Canada has resisted the payment of grand rights, and it has a case still pending before the Exchequer Court?

Mr. BUSHNELL: That is correct.

Mr. PICKERSGILL: Mr. Chairman, might we have a translation? There are some of us who are not lawyers or show men, and who do not know what grand rights are.

Mr. SMITH (*Calgary South*): Mr. Pickersgill comes within one of those two categories.

Mr. BELL (*Carleton*): He belongs in one as much as he does in the other.

Mr. OUMET: I am not a lawyer either but I have been concerned with the question of performing rights at the C.B.C. for a number of years. Grand rights are not recognized under Canadian law, but to all intents and purposes there do exist certain conventions with performing rights societies overseas which deal strictly with performing rights, particularly in the drama field. These conventions exist with the Société des auteurs et compositeurs dramatiques of France and with the Société des gens de lettre also of France. The first society is concerned with play rights, and the theatrical field generally, while the other organization is concerned more with novelist, poets and authors of novelettes.

Mr. McCLEAVE: Could Mr. Bushnell explain why the C.B.C. and the private broadcasting industry have apparently taken opposite tacks with regard to the question of grand rights.

Mr. OUMET: On this question I do not believe you can use the work of any author in the world without compensating him for it. The case you are dealing with is one which has come about because of a recorded performance, a disc of a certain work which, if I remember well, is Ravel's *L'Enfant et Les Sortilèges* and it has been before the Exchequer Court for a number of years.

But mind you, in so far as paying for the rights to the performing societies, we abide by the Berne convention. The copyright law is there, and the C.B.C. does not feel it is in a position to disregard it.

Mr. McCLEAVE: On the question of the Broadcast Music Incorporated contract I am informed by advisers who even know more about grand rights than I do, which is a great deal, that the C.B.C. has made what is regarded as a very good contract there, but there are some questions about these copyright payments which confuse one. For example, in the field of music, is this where the grand rights payments are being made? There is a threefold increase here.

Mr. OUMET: Grand rights would be paid in the field of music strictly for what we call dramatico-musical work. These dramatico-musical works are operas. Therefore, it could be that there has been an increase because of the fact that quite a number of operas have been performed on television as well as on radio in the last few years.

Mr. McCLEAVE: In the next item, manuscript, does this include only copyright?

Mr. OUMET: I would say performing rights; that is, so much per minute per manuscript.

Mr. McCLEAVE: Would it include commissions?

Mr. OUMET: I think they might be put in the same budget, although normally they would come under a different budget, namely scripts.

Mr. BUSHNELL: I think the answer to that is that upon the advent of television the cost of performing rights went up.

Mr. McCLEAVE: In the next item, under films, does this include only copyright for the music in the film?

Mr. BUSHNELL: No, it has nothing to do with that. It should not have been put in that way in the first place.

Mr. OUMET: Performing rights on films are still being debated by the European Broadcasting Union, a large group of broadcast organizations in Europe, and a few in North America.

Mr. McCLEAVE: And in the final category, special events, hockey, football, and sports, can you explain what copyright is involved there?

Mr. BUSHNELL: It is not copyright at all. It is performing rights. I do not know where you got this statement. I did not see it, because if I had, it would not have gone in that way. These are payments that are made for they are broadcasting rights. They are not copyright. There is no copyright in a football game.

Mr. McCLEAVE: These are for actualities?

Mr. JENNINGS: These are broadcasting rights.

Mr. McCLEAVE: This is different entirely from the amount you would have to pay to the big four for the right to broadcast football games.

Mr. BUSHNELL: Goodness, no.

Mr. McCLEAVE: I see the figure is only \$189,000, so it could not have been to the big four.

Mr. BUSHNELL: No, it certainly could not be for this year. We passed it up last year, incidentally.

Mr. CHAMBERS: But you did buy part of it back?

Mr. BUSHNELL: Yes, for one-third of the cost.

Mr. CHAMBERS: And also for one-third of the order.

Mr. JENNINGS: No, the whole rights.

Mr. BUSHNELL: We bought it back for less than one-third of the cost, and we gave the original holder of the rights the right to broadcast one-half of the big four games in the province of Quebec.

Mr. CHAMBERS: You said \$100,000?

Mr. BUSHNELL: Yes.

Mr. CHAMBERS: Did you recover that from the advertisers?

Mr. BUSHNELL: Yes.

The CHAIRMAN: I suggest we are through with item number 9 under part "A" of the Agenda. Is that agreeable?

Agreed.

There is only one thing before we leave. The plane for Toronto on Tuesday, June 23rd will leave at 10 a.m. We will have a bus at the front entrance here at 9 a.m. I understand we shall leave Malton airport at 10 p.m. so that we may be home by 11 p.m. if at all possible.

Mr. PICKERSGILL: Mr. Chairman, before we adjourn, I would like to say that I have a seconder for my motion; Mr. Mitchell.

The CHAIRMAN: Could I suggest to you, Mr. Pickersgill, that your subject is not in this first heading; and I would suggest that you hold it until we get down to—

Mr. SMITH (*Calgary South*): Under item "C".

The CHAIRMAN: "Controversial and political broadcasting".

Mr. PICKERSGILL: I suggest, in view of the second statement made by the Premier of Ontario, that it is relevant anyway, because he wants to abolish the C.B.C.

The CHAIRMAN: I suggest you are asking the question for a political motive, and it should come under another heading.

Mr. PICKERSGILL: On a question of privilege, Mr. Chairman, I would suggest the Chair is reflecting on the motives of one of the members.

The CHAIRMAN: I am suggesting that I am not.

Mr. SMITH (*Calgary South*): I am suggesting that if you are not, you should be.

The CHAIRMAN: The next meeting will be on Thursday.

Mr. PICKERSGILL: You win; pick up the marbles.

THE FOLLOWING IS THE TEXT OF THAT PART OF THE
COMMITTEE'S PROCEEDINGS CONDUCTED IN
THE FRENCH LANGUAGE

ON TROUVERA CI-DESSOUS LE TEXTE DE LA PARTIE DES DÉLIBÉRATIONS
DU COMITÉ QUI S'EST DÉROULÉE EN FRANÇAIS

COMITÉ DE LA RADIODIFFUSION

16 juin 1959

(Page No. 416)

M. TREMBLAY: Monsieur Ouimet, pourriez-vous me dire, dans le cas de cet équilibre... au sujet de cet équilibre entre les différents programmes, j'aurais trois ou quatre questions à vous poser. Vous poursuivez d'une façon générale un but de culture, en général de culture populaire. Et quels sont, à votre avis, les critères de base qui servent à établir les programmes d'éducation populaire, de culture populaire? Quelles sont les fins que vous poursuivez?

M. OUMET: Monsieur le président, je répondrai qu'elles sont très nombreuses.

M. TREMBLAY: Quels sont-ils ces critères?

M. OUMET: Nous avons déjà déclaré que les buts de Radio-Canada étaient d'informer, d'éduquer, non d'une façon académique mais bien d'une façon culturelle, et également de distraire.

Les critères qui s'appliquent à ces trois domaines peuvent être reliés inévitablement à ce qui constitue de l'information, et je crois, monsieur le président, que tout journaliste peut avec un certain montant d'expérience expliquer ce qui constitue l'information.

Les mêmes critères, non pas les mêmes critères, mais d'autres critères s'appliquent aux émissions d'éducation. Il ne s'agit pas de monter des programmes qui sont difficiles d'absorption ou de compréhension de la part des auditeurs, mais graduellement de développer le goût du public en matière d'éducation populaire, en matière de culture.

Pour ce qui est du domaine du divertissement, nous tentons constamment de nous en tenir au divertissement sain, à la bonne humeur, enfin toutes ces choses qui constituent pour le peuple le moyen de se distraire.

* * *

(Page No. 419)

M. TREMBLAY: Monsieur Ouimet, vous ne pensez certainement pas que je me contenterai de cette réponse plutôt vague, de cette esquisse indécise. Je vais vous poser des questions précises.

Vous adressez vos programmes éducationnels à un public déterminé, à un public, en ce qui concerne le réseau français, à un public canadien-français. Quelles sont les lignes de force, quels sont les critères de base sur lesquels vous vous appuyez pour ces programmes? Quelles sont, à votre avis, ces valeurs fondamentales que vous vous devez de respecter dans l'élaboration de ces programmes pour un public spécifique?

M. OUMET: Je répondrai qu'en matière d'éducation populaire, nous essayons d'appliquer les critères les plus sains qui existent. S'agit-il de discuter les choses sociales, nous nous efforçons de faire comprendre ce qu'est la justice sociale. La même chose dans les autres domaines.

Et d'ailleurs, monsieur le président, si on a lu le rapport qui a été présenté au cours de la première séance, de la première ou de la deuxième séance du comité parlementaire, analysant les programmes de Radio-Canada, je crois qu'on peut trouver là une élaboration assez complète des buts, des besoins, enfin des critères que nous suivons dans l'élaboration de nos programmes.

* * *

M. DORION: Comme je dois m'occuper plutôt du réseau français, c'est particulièrement à M. Ouimet que je m'adresse. Je voudrais savoir, monsieur Ouimet, si vous avez un organisme quelconque, à l'intérieur du réseau, qui a pour mission de s'occuper des critiques, bonnes ou mauvaises, venant du public, des journaux ou d'autres organismes, des critiques venant des sociétés ou de la presse en général?

M. OUMET: Monsieur le président, je peux répondre à M. Dorion, à ce sujet, qu'effectivement nous avons un organisme, enfin nous avons un service qui coordonne toutes ces informations, et ces services de presse et d'information, c'est ce service qui nous fait tenir d'une façon régulière, je dirais même presque quotidienne, des rapports au sujet des lettres reçues, au sujet des appels téléphoniques reçus, au sujet de toutes les critiques qui sont publiées à travers le pays, soit en langue française soit en langue anglaise, dans les journaux. C'est tout à fait complet, et même dans certains cas, je vous avoue que c'est très difficile de passer à travers tout.

(Page No. 420)

M. DORION: Ne croyez-vous pas, monsieur Ouimet, qu'il serait de bonne politique pour Radio-Canada d'avoir un comité consultatif des programmes qui serait formé de personnes de l'extérieur n'ayant rien à voir avec l'organisation proprement dite de Radio-Canada?

* * *

Monsieur Ouimet, vous connaissez l'école des adultes. Est-ce que l'école des adultes est un organisme qu'aide financièrement Radio-Canada?

(Page No. 424)

M. DORION: Non, l'école des adultes.

Maintenant, monsieur Ouimet, vous savez que dans la province de Québec vous avez plusieurs organisations, plusieurs sociétés littéraires, artistiques, médicales, historiques. Est-ce que vous avez affaire à ces sociétés, lorsque vous avez à préparer un programme d'ordre historique, artistique, littéraire ou autre?

M. OUMET: Monsieur le président, je crois que la multiplicité des rapports que nous avons avec certains de ces organismes ou de ces organisations n'est pas assez connue. Nous sommes en rapport avec des journaux, avec des périodiques, avec les universités. Nous sommes en rapport avec des sociétés de savants, avec le monde commercial, avec les organisations ouvrières, avec une foule d'institutions canadiennes, des plus vastes ou moins grandes, et cela prendrait trop du temps du comité que de faire une mention de tous ces organismes.

J'ai une liste d'au moins cent comités avec lesquels nous collaborons, dont la société canadienne d'éducation des adultes, qui en groupe une quarantaine; l'union des familles, qui était autrefois l'école des parents; l'institut canadien des affaires publiques, la société du conseil de la vie française, l'action politique canadienne, les groupes sociaux comme le Richelieu, les Francs, le Kiwanis...

Je pourrais énumérer environ 110 ou 112 organisations avec lesquelles nous faisons affaires constamment et dont nous recherchons très souvent les conseils et les idées dans l'organisation de nos programmes.

C'est ainsi que le programme "Les Idées en marche" est préparé tout à fait en collaboration avec l'Institut canadien, que les dirigeants de l'émission sont choisis en collaboration avec ces instituts et non pas par Radio-Canada seulement.

* * *

M. DORION: Vous connaissez sûrement en particulier l'ACFAS, société scientifique?

M. OUMET: Parfaitement.

M. DORION: Qui est très bien cotée.

Est-ce qu'il vous arrive d'avoir des contacts avec cette société?

M. OUMET: Vous voulez parler, monsieur Dorion, de l'association canadienne française pour l'avancement des sciences?

M. DORION: Parfaitement.

M. OUMET: Nous avons des contacts avec l'ACFAS et l'ACFAS a rendu hommage à Radio-Canada, en novembre dernier, lorsqu'elle a remis à M. Alphonse Ouimet sa médaille annuelle.

* * *

(Page No. 426)

M. PAUL: Comme nous sommes à discuter de la qualité des programmes, est-ce que M. Ouimet pourrait produire devant le comité la lettre adressée par l'épiscopat canadien à la société Radio-Canada à la suite de la représentation de la pièce: "La plus belle de céans"?

M. TREMBLAY: Monsieur le président, je pense que la question de M. Paul est tout à fait pertinente et je désirerais, moi aussi, je ferais même la motion que ces deux documents soient déposés, la lettre de l'épiscopat canadien et la réponse de Radio-Canada.

* * *

(Page No. 427)

Je crois, monsieur le président, que cette étude de l'équilibre des programmes n'est pas tellement satisfaisante. Si le comité consent à ce que nous passions à d'autres item, je ne m'y opposerai pas, mais je dois signaler que je ne suis pas tout à fait satisfait des réponses que nous avons eues ici, particulièrement en ce qui concerne les critères à propos de la qualité des programmes; mais je répète que je ne m'opposerai pas à ce que nous passions à un autre item.

